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The New Edison Records for May are the works of artists of reputation. Each is perfect of its kind, and many of your kind are included. The only way to get all of the enjoyment possible out of your Edison Phonograph is to keep it supplied with new Records. Look over this list; check the ones that appeal to you and ask your dealer to let you hear them

## AMBEROL CONCERT RECORDS

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A Songologue—Winter Garden... Stella Mayhew Mary Was My Mother's Name. Joseph A. Phillips That College Rag... Walter Van Brunt and Chorus I Want Some One to Care for Me... Lottie Gilson You've Got Me Hypnotized

Ada Jones and Billy Murray Take Me Back to the Garden of Love. Reed Miller (a) Three Little Owls and the Naughty Little Mice (b) I'm Old But I'm Awfully Tough. Cal Stewart The Passing Caravan Patrol, New York Military Band My Lou—Winter Garden

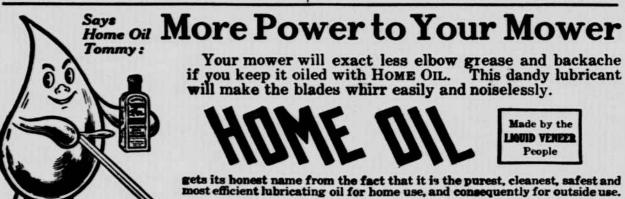
Stella Mayhew and Billie Taylor That Coontown Quartet...... Premier Quartet Your Own Dear Kiss....... Elizabeth Spencer When I Was Twenty-One and You Were Sweet Sixteen...... Joseph A. Phillips and Chorus

## STANDARD RECORDS

10551 Spanish Dance—Suite "Bal Costume," U. S. Marine Band Pickaninny's Lullaby..... Elsie Baker I Want "a Regular Pal" for a "Gal," Walter Van Brunt 

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## PLAIN PEOPLE AND ROMANCE

OR the most part, our next SUNDAY MAGAZINE is about plain people, everyday, familiar sort of folk, whom we are inclined to consider commonplace, because we don't understand them. It is one of the missions of writers to tell us about them, the remarkable, the interesting, the romance, that we can't see for ourselves. And sometimes, when it is revealed to us truthfully, we can't accept it. We call it make-believe.

If it happens that you are familiar with the theater usher, there is hardly a chance that you would consider him worth writing an article about; but when you read this article by George Jean Nathan it will swiftly be decided that either you have not the faintest notion of what a theater usher really is, apart from his function of convoying coupon holders to their seats, or that the author has a luxuriant and humorous imagination.

The cabalistic title, S-101 E-5 H-4 U-112 R-7, is bound to attract your attention. Anything that looks like a cipher and suggests mystery is bound to do that. You will want to know what these letters and figures mean, even after having read this preliminary notice, and, if you start the article, you will read it from the very beginning to the end and have a fine time.

The viewpoint of the usher will make you open your eyes wide; it will seem as original as it is unexpected. He has a clear, if not wholly complimentary, opinion of individuals who make up the audience and the audience as a whole. He has definite views about plays and players, which he presents as authoritative. He regards himself as something of an expert. Most persons believe that proximity rather than exact knowledge qualifies them as experts.

THE TURNING POINT. by Will N. Harben, the author of "Pole Baker," "Abner Daniel," "The Georgians," and other tales that have won wide popularity, sticks pretty close to plain people. He has no difficulty in finding romance and something better than romance in their lives. The power of this story is not in the dramatic way old Mrs. Tingley defies the outlaws, although that may thrill, but in the spirit permeating. the whole tale, making it ring true amid the glamour of romance.

TORCHY surely belongs to the plain people; but no one would ever . accuse him of being commonplace. And there's excitement and romance enough in his life, even if he is officially working in the lowly station of an office boy. TORCHY CATCHES A SIGNAL is one of the merriest of the experiences of the red-headed one. It starts with a pained confession on Torchy's part; but he shows you exactly how Lola, the poetess, rushed him in the offices of the Corrugated Trust and made him take her to the office of Mr. Robert without any warning whatever. But, of course, Torchy gets even in his own original way.

THE MATCH, by Stirling McEnery Stuart, doesn't seem to be about plain people, if one happens to be less fortunately situated than these young folk who came so near to missing the finest thing in the world. But they differ only in exterior things. At heart they have those things which make plain people worth while. Stirling McEnery Stuart is gifted with the storytelling art, which is a fine thing, and she has a vast fund of cheerful humor, which is even better. And she knows how to present character. One can understand readily why Margaret should love the volatile Brooks, even while he exasperated her. You see, Brooks really hadn't grown up, and it took a good deal of a jolt to bring the fact home to him.

THE LOST WORLD isn't about plain people at all, unless plain is meant to refer merely to pulchritude. As you know, the Sir Arthur Conan Doyle tale is about most extraordinary and wonderful people and their adventures. In the next instalment the four manage to reach the plateau, upon which is "the lost world," and that's a highly exciting story in itself; but it serves merely as the beginning of things that move so rapidly that you are not sure whether you are grateful or resentful as each of the succeeding instalments comes to an end.